

MUSICAL GAZETTE

An Independent Journal of Musical Events

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I., No. 24.]

SATURDAY, JULY 5, 1856.

[PRICE 3d.
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Musical Announcements, &c.

HER MAJESTY'S THEATRE.—

Mdlle. JOHANNA WAGNER.—This Evening (Saturday, July 5) will be presented Bellini's opera I CAPULETTI ED I MONTECCHI. Romeo, Mdlle. Johanna Wagner; Juliet, Mdlle. Jenny Baur; Tebaldo, Signor Reichardt; Lorenzo, Signor Bouche; and Capello, Signor Benvenuto. To conclude with a divertissement, entitled LA MANOLA. Madame Albert Bellon, Mdlles. Katrine, Rosa, Lizereux, Clara, and Pierrot, M. Venafra and M. Vandriss. In which will be introduced a Grand Pas de Deux; Mdlle. Katrine and M. Montplaisir. Applications for boxes, stalls, and tickets to be made at the box-office of the theatre, Colonnade, Haymarket.

HER MAJESTY'S THEATRE.—

LA TRAVIATA.—Mdlle. PICCOLOMINI'S BENEFIT.—On Thursday next, July 10, will (by general desire) be presented Verdi's opera, LA TRAVIATA. Violetta, Mdlle. Piccolomini; Alfredo, Signor Calzolari; Germont Giorgio, Signor Benvenuto. With other Entertainments, particulars of which will be duly announced. To conclude with an entirely new ballet of LE CORSAIRE. Conrad, Signor Ronzani (his 1st appearance); Seyd (Pasha), M. Dauty; Yusseffe, M. Venotra; Sulmea, Mdlle. Clara; Guluare, Mdlle. Rosa; Dilare, Mdlle. Lizereux; and Modora, Madame Rosati. Applications for boxes, stalls, and tickets to be made at the box-office of the theatre, Colonnade, Haymarket.

ROYAL ITALIAN OPERA, LYCEUM.

—This Evening, Saturday, July 5, will be performed, for the last time this season, Rossini's opera, LE COMTE ORY. La Contessa, Madame Bosio; Ragonda, Mdlle. Didice; Isoliero, Mdlle. Marai; L'Aio, M. Zelter; Raimbaldi, Signor Tagliafico; Un Cavaliere, Signor Soldi; and Il Conte Ory, Signor Gardoni. Conductor—Mr. Costa. After which, the divertissement entitled EVA. Principal characters by M. Desplaces and Mdlle. Cerito. Commence at 8.

ROYAL ITALIAN OPERA,

Extra Night.—Bosio.—Mario.—On Monday Evening next, July 7, will be performed IL TROVATORE. Leonora, Madame Bosio (her first appearance in that character in England); Manrico, Signor Mario (his fourth appearance in that character in England.)

MR. BALFE'S BENEFIT, AT THE

Theatre Royal, Drury-lane, on Monday Evening, July 7.—Immense Attractions for this night only.—Mr. and Mrs. Sims Reeves, Madame Viardot Garcia, Madame Rudersdorf, M. Gassier, Arabella Goddard, Ernst and Platti. The performances will commence with Balfe's favourite opera, THE BOHEMIAN GIRL, with the new music and following splendid cast:—Mr. and Mrs. Sims Reeves, Miss Dyer, Mr. Manvers, Mr. Drayton, and Mr. Weiss. Mr. Balfe will preside in the orchestra, which, with the chorus, will be on a grand scale. To be followed by a grand Vocal and Instrumental Concert, in which the following celebrated artists will appear:—Madame Viardot Garcia, Madame Rudersdorf, Miss Fanny Huddart, Misses Brougham, and Mrs. Endersaugh, Mr. Henry Haigh, Signor Lorenzo, and M. Gassier. Instrumentalists:—Violin, Herr Ernst; harp, Mr. John Thomas; violoncello, Signor Platti; pianoforte, Miss Arabella Goddard, and Mr. G. A. Osborne. To conclude with the 4th Act of Verdi's opera IL TROVATORE, with the following cast:—Miss Lucy Escott, Miss Fanny Huddart, Mr. Durand, and Mr. Augustus Braham. Private boxes, £3 3s., £2 2s., £1 1s.; stalls, 7s. 6d.; dress circle, 5s.; boxes, 4s.; upper circle, 2s. 6d.; pit, 2s. 6d.; galleries, 2s. and 1s. Boxes and Stalls to be had of Mr. M. W. Balfe, 11, Cork-street, Burlington-gardens; of Mr. Chatterton, at the box-office of the theatre; and Messrs. Boosey and Sons, 24, Holles-street.

CRYSTAL PALACE.—OPERA

CONCERTS.—Admission, 7s. 6d. Children under Twelve, 3s. 6d. The Ninth Grand Concert by the artistes of the Royal Italian Opera will take place on FRIDAY NEXT, July 11th. Doors open at One; Concert to commence at Three. The following artistes will appear:—Mesdames Gris, Bosio, Rosa Devries, Didice, and Marai; Signor Gardoni Graziani, Fornes, Tagliafico, and Polonini. Visitors not holders of Two Guinea Season Tickets will be admitted by Tickets, at 7s. 6d. each; Children under 12, 3s. 6d. These tickets may be obtained at the Palace; at the Company's Office, 79, Lombard-street; and at Mitchell's Library; Sams' Library; of Messrs. Keith, Prowse, and Co.; and of Messrs. Cramer, Beale, and Co. Reserved seats in the new Galleries may be engaged at 2s. 6d. each. Tickets for these seats will be issued at the Crystal Palace only. After the Concert there will be a display of the Fountains.

G. GROVE, Secretary.

CRYSTAL PALACE.—Pianoforte

Recitals.—Mr. HAROLD THOMAS is engaged to give a SERIES of SIX RECITALS on the GRAND PIANOFORTE manufactured for the Company by Messrs. Collard and Collard, to take place on Saturday afternoons, commencing at half-past Three o'clock precisely. Programme of the First Recital, on Saturday, July 5.—Morceau de Concert, La Cascade, Pauer; romance, Genevieve, Sterndale Bennett; minuet and trio, Mozart; fantasia, Il Trovatore, Harold Thomas; grand duett for two pianos on subjects from Meyerbeer's opera Les Huguenots, by G. A. Osborne, Mr. W. G. Cusins, and Mr. Harold Thomas.

July 3, 1856. G. GROVE, Sec.

GRAND OPERATIC CONCERTS.—

CRYSTAL PALACE.—Tickets of Admission for the above, including conveyance by railway, may be had at the London-bridge Terminus; or at the offices of the Company, 43, Regent-circus, Piccadilly.

LONDON SACRED HARMONIC

SOCIETY.—LOWER-HALL, EXETER-HALL.—On MONDAY EVENING NEXT, July 7th, SPRING AND SUMMER, from Haydn's "Seasons"; with Mozart's T. ELPHESEVILLE, Principal Vocalists. —Miss Milner, Miss J. Wells, Miss M. Wells, Mr. Dyson, and Mr. Lawler. The Band and Chorus will be on an efficient scale. Leader, Mr. H. Blagrove. Conductor, Mr. Surman (founder of the Exeter-hall Oratorios). Tickets, Western Area, 1s.; Reserved seats in the Area, 3s.; Western Gallery, 2s. Subscription for the summer season, 10s. 6d. Reserved seats in the Area, £1 1s. Two Tickets for each concert. Members of the profession who have any love for the art, and amateurs who are desirous of being able to take their respective parts in other oratorios than the "Messiah," "Creation," and "Elijah," are invited to enter their names as subscribing members. Subscriptions received at the office of the Society, No. 9, Exeter-hall, where may be obtained correct editions of the oratorios at from 25 to 50 per cent. from the published price, in consequence of the increased number of choral societies. "Creation," 2s. 6d.; "Messiah," 3s. 6d.; also that useful book, "The London Psalmist," from 4s. to 21s.

MADAME PAULINE VIARDOT

respectfully announces that her MATINEE MUSICAL will take place, by the kind permission of Lord Ward, at the Dudley Gallery, Egyptian-hall, Piccadilly, on WEDNESDAY, July 10th, 1856, to commence at Three o'clock. Vocalists—Mlle. Clara Novello, Senor Yradier, and Mde. Viardot. Instrumentalists—M. Halle, pianoforte; Signor Bazzini, violin; and M. Vivier, French horn. Tickets, One Guinea each, which may be obtained at Mr. Mitchell's, Royal Library, 33, Old Bond-street; Messrs. Cramer's, Regent-street; Messrs. Addison's, Regent-street; and of the principal music-sellers.

HERR ROBERT GOLDBECK begs

to announce that his second and third MORNING RECITALS of CLASSICAL and MODERN MUSIC will take place at his residence, 36, Upper Charlotte-street, Fitzroy-square, July 14 and 24, at Three o'clock. The valuable services of Mdlle. Krall, Mons. Kettenus, Herr Zirom, &c., have been secured. Tickets, 7s.; to be had of Herr Goldbeck; and of his publishers, Messrs. Wessel and Co., 13, Hanover-square.

MISS ARABELLA GODDARD begs

to announce that she will give a SOIREE MUSICALE at the Hanover-square Rooms, on Wednesday evening, July 9, to commence at half-past 8 o'clock, on which occasion she will be assisted by Mdlle. Krall, Mr. Sims Reeves, and M. Sainton. Miss A. Goddard will perform, amongst other things, the Grand Sonata in B flat, op. 106, of Beethoven. Tickets, half-a-guinea, to be had at Cramer, Beale, and Co.'s, 201, Regent-street; and of Miss A. Goddard, 47, Welbeck-street, Cavendish-square.

MR. CHARLES HALLE BEGS TO

announce that the THIRD PIANOFORTE RECITAL of the SECOND SERIES will take place at his residence, 47, Bryanston-square, on Thursday, July 17, to commence at 3 o'clock. Tickets, 10s. 6d. each, to be had of Mr. Halle, and at Cramer and Beale's, 201, Regent-street.

TO MUSIC GOVERNESSES.—

WANTED, in a ladies' school, near town, a RESIDENT MUSICAL GOVERNESS, not under 25 years of age. She must be a brilliant player, and competent to take advanced pupils in the pianoforte and singing without the aid of a master. Salary, £40 per annum. Address Delta, "Musical Gazette" Office.

MUSICAL.—The HALF-SHARE in

an old established Music Warehouse in one of the largest towns in the north of England TO BE DISPOSED OF, the returns on the sale of Music, Instruments, Hire, and Tuning, show a very good profit. Any party having a knowledge of Tuning, with a capital of £400 or £500 to invest, will find this a very eligible opportunity.—Address, Mr. RAYMOND, 268, Strand.

MISS SUSAN GODDARD, Pupil of

Messrs. Halle and Henedict, begs respectfully to announce that her EVENING CONCERT will take place at the Hanover-square Rooms, on MONDAY, July 7, to commence at 8 o'clock, on which occasion she will be assisted by:—Vocalists—Madame Rudersdorf, Mademoiselle Josephine Hefer (Premiere Cantatrice du Roi de Baviere—her first appearance), Mdlle. Matilde Rudersdorf, Herr Reichardt, M. Jules Lefort, Herr Rokitanski, and Signor Belletti. Instrumentalists—Pianoforte, Mons. Halle and Miss S. Goddard; piano orgue, M. Engel; flute, Mdlle. Cleopatra Tornborg; violin, Herr Leopold Ganz; violoncello, Herr Moritz Ganz. Conductors—Messrs. Benedict and Wilhelm Ganz. Reserved seats, half-a-guinea. Tickets, 7s. each, may be obtained at all the principal music warehouses; and of Miss S. Goddard, 14, Wellington-terrace, St. John's-wood.

CRYSTAL PALACE.—Performances

on the Prize Organ of the Paris Exposition of 1855, erected in the South Transept by Messrs. Bevington and Sons, will take place as under:—

Mr. HALLETT SHEPPARD on MONDAY AND WEDNESDAY.

Mr. WILLING (Organist of the Foundling Chapel) on THURSDAY AND SATURDAY.

G. GROVE, Secretary.

NOTICES, &c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Charing-cross Office, and addressed 141, Strand.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent at once to our Office, when the missing numbers will be forwarded.

TO CORRESPONDENTS.

X. Y. Z.—Last week we published a list of pieces received; your Waltzes, therefore, cannot have arrived.

RECEIVED.

Miss L.: W. T. B., Birkenhead; A. A., Exeter; T. F., Richmond; F. B., Woodford; J. M., Kilburn; Mrs. G., Kilburn; S. P., Leatherhead; S. S., Bolton; Mrs. T., Brighton.

THE MUSICAL GAZETTE

SATURDAY, JULY 3, 1856.

ONE of the most interesting musical occurrences of the closing week has been the "farewell" concert of Madame Goldschmidt, whose leave-taking created a scene of immense excitement and enthusiasm only equalled by the applauding demonstrations that took place in her Majesty's Theatre, when, as Jenny Lind, she aroused the operatic world to loud admirings. The saintly echoes of Exeter-hall were assuredly never awakened by such a storm of plaudits and cheers as those which rang forth on Monday night, when the Swedish songstress sang—so says rumour—her last in this country; "so says rumour," and the thousand-tongued chatterer proceeds to say that Madame Goldschmidt retires into private life, having abandoned first the stage on which her greatest triumphs were achieved, and now the concert-room. Of this our readers may believe as much as they please, for so many *adieux* have taken place within our memory, which have turned out so many *au revoirs*, that it would be a matter of great difficulty to decide when an *artiste* does really mean to quit publicity. Besides, it is perhaps a matter of still greater difficulty for *artistes* to decide when they have had enough, whether they sing for love or money; if they have only to open their mouths and guineas flow towards them, it is hard for human nature to resist continuing to sing when so palatable a result is obtained, and if they sing for the love of singing we can imagine the reluctance with which any one glorying in a magnificent voice, and knowing what delight the exercise of that voice gives to its auditors, would formally cease to sing to the world. This abuse of "farewell" concert-giving is therefore in some respect to be excused, simply because it is not until after the leave-taking that an *artiste* can realise the reaction which must take place from the absence of that universal applause and admiration, to win which has been a lifetime's study. We are therefore slow in giving credit to the assertion that Herr Otto and Madame Goldschmidt have retired, and we believe that *artistes* in the full enjoyment of such powers cannot at present think of confining themselves in the exercise of them to the domestic circle. It is just possible that the long absence of Jenny Lind from England up to the present season may have given rise to the report, for we know that a very considerable majority of the public have been under the impression that she had retired, while ever since her last appearance in England she has been singing most industriously, either in America or throughout Germany, where she has quite popularised Mendelssohn's beautiful hymn "Hear my prayer:" such people, in ignorance of the continued publicity of Jenny Lind in other climes, formed a notion for themselves that her re-appearance this season was something marvellously unexpected, and it is quite within the bounds of

probability that a report of the great vocalist's retirement may have gained strength when she is merely about to quit the country. Time will show. We have only to say that, assuming the farewell of Madame Goldschmidt and her husband to be *bonâ fide*, they have the hearty good wishes of all Englishmen for their domestic happiness.

We intended making some remarks upon the career of Jenny Lind and her position as a vocalist, but want of space has already not only prevented our inserting a notice (already prepared) of the concert of Monday last, but has necessitated our postponing a record of several other concerts, the givers of which must grant us their pardon. In our next number we trust to get out of debt with both them and our readers, as the list of musical entertainments for the coming week is not of so very formidable a nature.

All who have the opportunity of perusing this Number of our Journal, and wish to enter their names as Subscribers, are requested to write direct to the Office, 141, Strand, stating with which Number their Subscription is to commence; or, if they prefer obtaining the Musical Gazette through their Booksellers or News-venders, an intimation that they have so done will be gratifying to the Proprietors.



Her Majesty on Wednesday evening gave a State Concert at Buckingham-palace, and for the first time in the new Ball and Concert-room, a spacious orchestra rising from the floor to the Organ Gallery having been built.

A party of near 500 were invited, comprising the Royal family, the foreign Ambassadors, Ministers, and *Chargés d'Affaires*, and a large number of the nobility.

The following is the programme of the music performed:—

PART THE FIRST.

Graduale, "Quod-quod in Orbe"	Hummel.
Air, "Cujus animam," Signor Gardoni	
Quatuor, "Sancta Mater," Madame Novello, Mademoiselle Wagner, Signor Gardoni, and Herr Formes	(Stabat Mater) Rossini.
Air and Chorus, "Inflammatum," Madame Novello	
Chorus and March, "See the conquering hero comes" (Judas Maccabæus)	Handel.
Duetto, "Pazzarello, ah, qual ardir, Mr. Weiss and Herr Formes (Faust)	Spohr.
Air, "Deh per questo istante," Mademoiselle Wagner (La Clemenza di Tito)	Mozart.
Finale, Madame Novello, Mademoiselle Wagner, Signor Gardoni, Mr. Weiss, and Herr Formes and Chorus ("Fidelio")	Beethoven.

PART THE SECOND.

The "First Walpurgis Night," Mademoiselle Wagner, Signor Gardoni, Mr. Weiss, and Chorus	F. Mendelssohn Bartholdy.
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The orchestra, of nearly 120 performers, comprised her Majesty's private band, with several of the leading instrumentalists from the Philharmonic Society, the Royal Italian Opera, and Her Majesty's Theatre.

The chorus, of 60 voices, was selected from the Royal Italian Opera, the ladies of the Royal Academy of Music, and the Sacred Harmonic Society.

The orchestra was conducted by Mr. Anderson, director of her Majesty's private band; Mr. W. G. Cusins, the organist of her Majesty's private chapel, presiding at the organ.

Metropolitan.

ST. MARTIN'S HALL.

ROSSINI'S *Stabat Mater* and Mendelssohn's *Lobgesang* were repeated, under Mr. Hullab's direction, on the 18th ult.: the principals in the former work being Madame Clara Novello, Miss

Dolby, Mr. Sims Reeves and Mr. Thomas, and, in the latter, Miss Sherrington, Miss Banks, and Mr. Sims Reeves.

The doings of the chorus were more praiseworthy than on the last occasion, but, decision and strength were still much required. The performance of the band in Mendelssohn's beautiful symphony was worthy of the highest eulogy, and Mr. Hullah thoroughly entered into the spirit of this masterly production: we were afraid that the Goldschmidt Concert at Exeter Hall on this evening would have interfered with the efficiency of Mr. Hullah's orchestral staff but we were most agreeably mistaken.

We have, for the present, given up all hope of hearing "*Cujus animam*" properly rendered. Mr. Sims Reeves, in the early part of this concert, did not seem up to his usual mark, and to make matters worse the brass portion of the band blazed away in the *fortissimo* passages to such an extent that no vestige of the vocal part of the performance remained. It would take the united voices of at least three ogres to sing against such a tornado of instrumentation. The orchestra in general and the brass band in particular, should be exhorted to a more delicate accompaniment; there should surely be some distinction between a *ff* in a symphony and a *ff* when a vocalist is striving to be heard. Madame Novello sings the soprano music in the *Sabat Mater* with evident relish, which is perhaps much excited by her having assisted in the performance of the work in Italy under the direction of Rossini himself. She and Miss Dolby were encored in the "*Quis est homo*," and the fine "*Inflammatus*" was redemanded. Miss Dolby sang the beautiful cavatina "*Fac ut portem*" (transposed one note lower) with exquisite taste, and the quartett without accompaniment was irreproachable.

The whole representation of the *Hymn of Praise* was good. The first solo and chorus, "*Praise thou the Lord O my spirit*" was encored, and Miss Sherrington, who sang the solo, was very effective in the duett "*My song shall be always of thy mercy*" in which she was joined by Mr. Sims Reeves. In the other duett "*I waited for the Lord*" Miss Banks was a most able second. Mr. Reeves again gave a most impressive reading of the aria "*The sorrows of death*," which terminates in recitative, and the audience again required its repetition. The most successful achievement on the part of the chorus was the chorale "*Let all men praise the Lord*," which was given—even in the unaccompanied parts—with some point and with excellent intonation. Mr. Hullah's pupils seem more at home when singing without accompaniment.

ORCHESTRAL UNION.

THE third and last concert of the season took place at Hanover-square on Saturday morning last, and was attended by a much larger audience than either of the preceding concerts. This was attributable to the announcement of Beethoven's gigantic Choral Symphony, a work which fails not to excite great interest—though one of the most elaborate of his compositions—whenever it is promised. The effective representations of this Symphony have been wonderfully few: indeed, until Hector Berlioz conducted it at the fourth concert of the New Philharmonic Society in 1852, it was considered too much for the existing English orchestras with their scanty rehearsal. The performance on that occasion was a glorious triumph for the society, its talented conductor, the stupendous orchestra, and the principals, Madame Novello, Miss Williams (Mrs. Lockey), Mr. Sims Reeves, and Herr Staudigl: a more complete execution of a most difficult work could not possibly be realised, and no subsequent version of it has approached it in excellence until Saturday last, when the Orchestral Union, under Mr. Alfred Mellon, assisted by a chorus from the Royal Italian Opera, gave a performance which only fell short of that we have cited in the (comparative) deficiency of stringed strength. The band of the New Philharmonic Society on that occasion numbered upwards of 100 performers: the Orchestral Union consists of but fifty, or thereabouts, which makes us particular in using the parenthetical word "*comparative*," for the efficiency and actual stringed strength of the Orchestral Union are something marvellous. We are told that Beethoven's idea of the numerical strength of an orchestra was sixty performers, and we are inclined to think that, if the additional ten strings had been present on Saturday, a similar effect would have been produced in the "*Queen's Concert-rooms*" to that obtained in Exeter-hall in 1852, when the stringed strength was (comparatively) so much greater. Ten extra

strings of the same degree of excellence, the same abundance of spirit, and the same determination to watch the conductor's movements as is evinced by the present members of this capital band, would have made all the difference, and would have increased the colossal effect of Beethoven's ninth Symphony, where precision and delicacy were by no means wanting.

From the programme and accompanying remarks issued by the New Philharmonic Society on the occasion of the performance in 1852 we extract the following:—

"The Choral Symphony of Beethoven, the Symphony in D minor, the ninth and last which is composed, stands Op. 125 in the catalogue of Beethoven's works, from which it may be guessed that it was one of the efforts of his declining life, when the third and last epoch of his style had attained its full maturity. Beethoven had long cherished the idea of giving a musical expression to Schiller's "*Ode to Joy*," a poem which, in glowing and harmonious numbers, apostrophises Hope and Faith, inculcates a belief in the good, preaches the doctrine of universal brotherhood, and glorifies the beauties of nature. Such a poem was just the one to impress Beethoven, and it enjoyed his entire admiration. But whatever may be said of its merits, its great triumph—its greatest triumph, was that of having originated one of the finest inspirations of the human mind. Beethoven not only availed himself of a portion of the verses, which he set to music as a finale to his Symphony, but he gave the writer his own notions of the subject, in three instrumental movements of surpassing beauty and grandeur. The first of these, in D minor, *allegro non troppo*, is the longest single movement known. Its style is passionate and sublime. Poetically considered, it is an attempt to suggest, by musical sounds, that vague and undefinable feeling which accompanies unbounded joy, when the heart, overflowing with exultation—when, from some happy circumstance, the very sense of being is a delight that cannot be restrained—when the measure of joy is so unlimited, that we are in love with the whole world, and we feel inclined to caress every living and inanimate thing, when all the objects around us seemed to be robed with a splendour not their own—a splendour that emanates like rays from ourselves, and is born of the delight that overwhelms us. In joy, as in sadness, when the heart is overstocked, the first desire is to impart to others what we feel; for the sublime edict of Pythagoras applies to both, and men must neither exult nor despair alone. Beethoven's development of this feeling is utterly at variance with the common-places that pass for truth—the prevalence of the minor mode, the mysterious character of many of the passages, the alternations of calmness and violent ebullitions, the broken and varied rhythm, the long protracted cadence, and the overpowering magnificence of the climaxes, demonstrate that Beethoven regarded the extreme manifestation of the passion of joy as a subject for the loftiest poetical treatment. The knowledge he possessed of all the resources of the orchestra enabled him to double the intensity and endow with stronger contrast the fitful changes of expression with which this movement abounds. The crescendos are so artfully managed, that they appear to be continually accumulating power until the full orchestra peals out in the *fortissimos*. The return to the theme is appalling—it is as though a voice from heaven spoke in thunder. The enormous difficulties of this movement are dreadfully perplexing to the players, and it should never be attempted without several careful rehearsals.

"The scherzo, also the longest movement of its kind ever written, is in the same key as the *allegro*, D minor; but the striking opposition of character obviates the monotony that would otherwise accrue. The style of this scherzo is playful and fantastic, and exhibits the same passion of joy, but a less wild manifestation of it. In the second bar occurs a curious development of a phrase in three-bar rhythm. The trio, by its flowing character, the alteration of rhythm from three to four, and the peculiarity of its instrumentation, offers a beautiful contrast to the scherzo. The adagio, the third and last of the instrumental movements, is of a different character from either. It suggests a state of calm and unruffled happiness, in which joy and all passions are at rest. The tender key of B flat lends itself easily to the soft delineations of orchestral colour, and of these Beethoven has made prodigious employment. The stream of melody is almost voluptuous, in the sinuosity of its outline, and the smooth unbrokenness of its measure. Nothing can be more quiet, beautiful, and reposeful. The finale, in which the chorus and solo voices are introduced, opens with a kind of recitative for the orchestra, where the violoncellos and basses officiate, so to speak,

as the voice part. This conducts to a melody, allegro in D minor, executed in unison by the same instruments subsequently treated in three parts, and ultimately in full harmony for the whole orchestra. A recitative for a solo bass voice introduces a quartet and chorus in D, of which this melody constitutes the subject. A movement *à la marcia*, in B flat, 6-8 time, with triangle and bass-drum, forms the subject of a tenor solo, which is afterwards developed as a full chorus: this is further treated in a masterly instrumental movement *à la fuga*. The chorus in D is then resumed fortissimo, with a variation of florid passages in triplets for the orchestra. A chorus maestoso in G intervenes between this and the second resumption of the chorus, diversified by other devices of counterpoint and instrumental colouring. Two choruses, in which the same words are treated with accumulating brilliancy, conclude this movement and the symphony."

In the recitative for the *bassi* preceding the first vocal solo, Mr. Alfred Mellon gave, to our fancy, the proper reading, that is, he made the *bassi*, by a sort of *ad libitum* conducting, impart a vocal character to the recitative, and the accompanying portion of the orchestra wait, as if following a singer, a reading which Herr Lindpaintner, when conducting the New Philharmonic band, rejected, the result being a miserable mess, as some of our readers may recollect. The principals were Madlle. Krall, Miss Dolby, Mr. Montem Smith, and Mr. Winn, to whom every praise is due for their share in this admirable performance. At the conclusion of the symphony Mr. Mellon was called forward to receive the most hearty acknowledgments of his efforts.

The remainder of the concert was of a highly interesting nature. The overture to *Euryanthe* was the first piece on the programme, and was executed with the utmost vivacity. Miss Dolby received a faint encore in Haydn's canzonet "She never told her love," the accompaniment being orchestral. Miss Arabella Goddard gained abundant applause for her performance of Mendelssohn's serenade in B minor, and Madlle. Krall sang a recitative and aria from *Don Juan* most satisfactorily. There was also a new overture, *The Merry Wives of Windsor*, by Mr. Charles Horsley, conducted by the composer.

We will publish a list of the members of the Orchestral Union, a society which deserves the warmest support.

We are sorry to have to find fault with the programmes; they seem determined to give one as little information as possible. The least that could have been done on Saturday would have been to print the movements of the symphony if it were impossible to give the words, which we consider are essential in any concert.

VOCAL UNION.

THE fourth and last concert of the first series on Thursday drew a very large audience to the Hanover-square Rooms, proving the increasing taste for glee and madrigal singing, though after all it is merely reviving a taste which has comparatively slumbered. The selection was particularly good and nicely varied; the only pieces that could be called popular were "Down in a flow'ry vale" and "Now is the month of Maying," but the remainder of the programme, though less familiar to many of the audience, could not fail to give the greatest delight.

There were four encores, "No riches from his scanty store," by Robert Cooke; Beale's capital male-voice madrigal, "Come, let us join;" the magnificent glee of Horsley's, "Now the storm," of which we have already spoken in terms of great admiration; and a part song by Hatten, "Sweetly blows the western wind," sung with the most sweet and delicate expression. Elliott's "Come, see what pleasures," afforded Miss Moss another opportunity of displaying an expressive style, though in some of the glees she seems to lack firmness and decision; indeed, we think—and we do not stand alone in our opinion—that in many glees and madrigals a boy's voice would be decidedly preferable, while there are still a number (by Bishop, or in his style for instance) where the elasticity of the female organ would be of advantage. A glee by Spencer, "When the shadows of evening," was least to our taste; it commences agreeably, but soon gets hard and unfluent, while the voices in one instance appear to be singing three adjoining notes, which produces an effect by no means pleasing, however skilful the resolution of such discord may be. Bishop's "Fisherman's Good-night," Calcott's "O snatch me swift" (one of his very best), and T. Cooke's "Shades of the Heroes" (ditto), com-

pleted the programme of a most successful concert, the National Anthem bringing the first series to a close.

Mr. Henri Böhrer, between the parts, played a prelude and fugue of Bach's, and one of Henselt's Etudes, "Si oiseau j'étais."

PHILHARMONIC SOCIETY.

The last concert of the season on Wednesday week possessed three great features: Her Majesty attended the performance, Madame Goldschmidt was the principal performer, and the whole evening was devoted to a single work, a most unprecedented proceeding on the part of the Philharmonic Society. The work was a cantata by Robert Schumann, entitled *Paradise and the Peri*, the words being extracted from Moor's *Lalla Rookh*, translated into German, and done back again—as near the original as the music would allow—by Mr. Bartholomew, one of our most skilful adapters. To attempt the slightest criticism, after a single hearing, of a work by a composer who has always aimed at something in advance of the present generation—Schumann being one of those who have delighted in dreams of "Music of the future," would be to fail, since the general composition, if great, is unintelligible and unperceptive. Madame Goldschmidt sang the music of the Peri exquisitely, but there is no question that a feeling of disappointment pervaded the audience, who, in looking forward to the appearance of Jenny Lind at the Philharmonic Concerts, anticipated that she would sing some of her most popular *morceaux*. The other principal vocalists were Mrs. Weiss, Messrs. Benson, Lockey, Montem Smith, and Lawler, who, together with Professor Bennett and both chorus and orchestra, exerted themselves most praiseworthy to obtain for *Paradise and the Peri* a success which was not achieved.

We cannot refrain from giving the subjoined extract from *Punch*, which we are sure will be read with no small amusement:—

"Being particularly desirous to know what kind of a musical dish the Philharmonic Society had set before the Queen and the subscribers at the concluding concert, Mr. Punch, on the following morning, sent for the two journals in which the two ablest musical critics of the day keep watch and ward. The great and important novelty of the night was a composition, called *Paradise and the Peri*, by Dr. Schumann, and Mr. Punch's mind was thus set at rest, and his curiosity satisfactorily met.

THE DAILY NEWS says—

"From the impression on ourselves, as well as the evident effect on a highly critical audience, we believe *Paradise and the Peri* to be a work of great genius and power, of which the beauties will develop themselves more and more as it is oftener heard and better understood."

THE TIMES says—

"We have only to add that *Paradise and the Peri*, as a musical composition, is destitute of invention, and wanting in intelligible form. In short, anything so hopelessly dreary, so wholly made up of shreds and patches, so ill-defined, so generally uninteresting, we have rarely heard."

And the question being thus decided, and the foolish idea of the heterodox, who think that there is no such thing as an absolute fact in musical art, being thus overthrown, Mr. Punch is happy to place on imperishable record the opinions of his brother critics, with whom he begs to add, that he cordially agrees, without having heard the composition they describe."

CRYSTAL PALACE.

The following is the return of admission for six days, from June 27 to July 3:—

		Admission on Payment.	Season Tickets.	Total.
Friday, June 27 (7s. 6d.)		1,606	3,159	4,765
Saturday " 28 (1s.)	..	11,933	1,181	13,114
Monday " 30	..	10,731	813	11,544
Tuesday July 1	..	10,367	730	11,117
Wednesday " 2	..	7,988	686	8,674
Thursday " 3	..	8,190	798	8,978
Total	..	50,835	7,357	58,192

MR. ELLIS ROBERTS, harpist to his Royal Highness the Prince of Wales, gave his annual concert at the Music-hall, Store-street, on the 18th ult. The first part of the programme, which con-

sisted of Welsh music, was highly interesting, as presenting a variety of compositions, some of which, according to tradition, date back to a period antecedent to the landing of the Romans. Mr. Roberts is an excellent performer on the ancient Welsh harp. He was enthusiastically encoired in a fantasia of his own, and obtained a similar compliment for a solo on the modern harp, introducing the popular Welsh air, "Ar hyd y Nos," and "Y Guelhys ap Shenkin," followed by "Jenny Jones," executed with wonderful spirit and precision. The vocalists were Miss Vaughan, Mr. Roberts, and Mr. Winn, who was encoired in his ballad, "Nothing More."

MR. AND MRS. ALFRED GILBERT AND MISS COLE concluded their annual series of chamber concerts on Monday last, giving their performance in the morning instead of evening as on previous occasions. Willis's Rooms were quite crowded, and the audience appeared totally gratified, though the selection seemed to us too classical for a mixed assembly, and too mixed for a classical *coterie*. The assisting vocalists on this occasion were Mr. W. H. Cummings, and Signor Algarra, a basso with a better voice than method: when his method overtakes his voice of course he'll be more worth hearing; his version of Mozart's "In diesen heiligen Hallen" or rather "Qui sdegno"—for he sang it in Italian—was anything but satisfactory, being deficient in dignity and even in steadiness. The best singing lesson Signor Algarra could take at the present moment would be to hear Formes sing this magnificent song, his reading being as fine, priestly, and majestic as could be desired. Mr. Cummings sang a romance by Francesco Berger, and a little song by Spohr, besides joining in Henry Leslie's trio "Oh, memory," which, sung by him and the ladies, was the best version we have heard of this composition; there is a wondrous odour of the "Ti prego" and "Addio" of Curschmann about it, but it is nicely written for the voices, and will, doubtless, always please. The smooth and unaffected singing of Mr. Cummings contributed not a little to its "going" so well; his voice and style will be of service in the concert-room. In speaking of Mrs. Alfred Gilbert and her sister Miss Cole we must begin by quarrelling with them. At the last concert they had the wickedness to put down in the programme a duett of Henry Smart's and to sing something else: on this occasion they deluded their audience with the idea that they would hear a *duo* by Spohr, "For the youth," when the introductory symphony—most indifferently played, by the way—speedily undeceived them and gave evidence of the substitution of Rossini's "Quis est homo." The sisters were punished, however, for the duett—which was encoired at the last concert—was quite coldly received.* Miss Cole sang a canzonet "L'Addio," by Piatti, and Mrs. Gilbert a MS. ballad by Mr. Fowle. Miss Cole also sang Mariani's "Stanza di piu combattere." The concert opened with Mozart's quartett in E flat for pianoforte, oboe, clarinet, horn, and bassoon, performed by Messrs. Alfred Gilbert, Horton, Williams, Standen and Waetzig. In the second part Mr. Alfred Gilbert and M. Paque delighted the classical portion of the audience with a very good performance of a sonata by Sterndale Bennett. M. Paque also contributed violoncello solos, his transcription of Rossini's "Cujus animam," and a "serenade Algerienne," and gained considerable applause for his very finished execution and his expressive style. Mr. B. Wells was no less successful in a flute solo, consisting of the German air "Du, du," with a clever introduction and a short variation or two by Kalliwoda; Mr. Wells's playing was particularly good. Mr. Alfred Gilbert's solos were Sterndale Bennett's "Lake" and "Fountain," and three of Mendelssohn's *songs without words*, in E flat, from the fourth book, in C from sixth, and in E from third: in the first of these, bar 2, Mr. Gilbert took the liberty of deviating from the text of Mendelssohn by playing the A natural, a most unwholesome proceeding, which we trust will not be repeated. The performance of this *lied* was deficient in positive steadiness. Mr. Gilbert is not the only pianist who thinks that expression can only be produced by an eternal *tempo rubato*, or more strictly speaking, a constant agitation of the tempo and destruction of rhythm. In the presto (that in C) nothing was wanting but speed, which, to give due effect to this eccentric composition, should be excessive. The full chords which occurred in the third of the *lieder* we have quoted, were too hurried and the pianist lost in this the only opportunity for the display of expression. We point out such errors as these with the utmost caution and in the most friendly and well-wishing spirit, which we trust

Mr. Alfred Gilbert appreciates. He is an industrious musician and deserving of support.—The accompanists were Messrs. Alfred Gilbert and J. P. Cole.

MR. FRANCESCO BERGER's second *matinée* was on Wednesday week at the Beethoven-rooms, which were filled to the doors with a fashionable and undemonstrative company. The vocalists were Miss Messent, Miss Palmer, and Herr Reichardt: the ladies uniting in giving the best effect to a MS. duett by Mr. Berger; and singing separately with great sweetness. Miss Messent, who was confined to Mr. Berger's compositions, gave a very chaste version of a romance by that gentleman, entitled "Astri cari," while the absence of Herr Rokitanski (indisposed) afforded her an opportunity of evincing her good nature by consenting to sing in his place, her good taste by selecting Mendelssohn's "First Violet," and her good singing by the expressive manner in which she gave that charming song. Miss Palmer selected Hatton's "Curlew" and Fitzwilliam's "I wandered," which she introduced at one of Mr. Hullah's orchestral concerts, and which does not improve on acquaintance. Some one (Osborne, we think) has written a much better version. To say that Herr Reichardt sang is equivalent to recording that he sang Balfe's "Good night:" his other song was Mr. Berger's "Nach Sevilla." Herr Louis Ries played a violin solo by David. The concert opened with Beethoven's Sonata in F for pianoforte and violin (Messrs. Berger and Ries), and concluded with three pianoforte solos by Mr. Berger, Schumann's *Schlummer-lied*, a *barcarolle* by himself, and a *brindisi* by F. E. Bache. A part-song by Mr. Berger, who appears to be an industrious, though somewhat eccentric composer, was to have been sung, but was omitted in consequence of the absence of Herr Rokitanski (indisposed). The programme was offensively officious, and told us that the pianoforte was the property of the Messrs. Broadwood, that "Astri Cari" was published by Messrs. Ewer and Co., and that "Nach Sevilla" was published by Messrs. Boosey and Co., and moreover, that the piano-organ was from the manufactory of M. Alexandre, of Paris. This was a great deal to tell one in one *matinée*. We fear we should get a little muddled if all the programmes in a great London season were as communicative. We must not forget to state that M. Louis Engel performed on the piano-organ, which is nothing more than a bad pianoforte and a harmonium combined. The harmonium portion he played with considerable expression, but the "piano" part of the "organ" admitted of nothing approaching effect, there being about as much practicable tone from this department of the instrument as might be expected from the striking of a hoop-stick on some copper wires strained across a tar-barrel, so fearfully unvibratory and woody was the sound elicited from the "piano" part of the "piano-organ." The accompanist was Signor Alberto Randegger.

ONE of the most pleasant evenings we have spent for some time was devoted to the *soirée* of Mr. H. C. COOPER, at the New Beethoven-rooms, in Queen Anne-street, on Wednesday evening. Mr. Cooper, a violinist of whom England may well be proud, was assisted by Miss Milner as vocalist, and in the instrumental department by Mr. Charles Salaman, Mr. Vincent Wallace, Mr. Webb (viola), and Mr. Hancock (violoncello). With this small party a most agreeable musical entertainment was provided, which appeared to be thoroughly enjoyed by a small though intelligent audience. There were two trios in C minor, Beethoven's for violin, viola, and cello, and Mendelssohn's for pianoforte, violin, and cello. We need hardly say that the latter—though the last piece in the programme—was the most highly relished: the pianoforte giving brightness to the composition, and a charm which the intrinsic beauty and masterly writing of Beethoven could not be expected to have when the audience was not composed entirely of connoisseurs. Mr. Cooper and Mr. Webb played the first two movements of a duett of Spohr's, and Mr. Cooper performed Bach's *Chaconne*, the pianoforte part (by Mendelssohn) being rendered by Mr. Charles Salaman: this was a severe task for both violinist and pianist, but was accomplished with the utmost skill. Mr. Cooper also played a MS. nocturne, written for him, and accompanied by Mr. Wallace. The remaining instrumental *marceau* was Mr. Salaman's *Giga*, which is an exceedingly clever production, and which he played in excellent style. The vocal music comprised "Si lo sento" from Spohr's *Faust*, a new Spanish song by Mr. Wallace, "The Gipsy Maid," "With verdure clad," and Puccini's

Verdict, "Served 'em right."

introduction, air, and variations for voice and violin, entitled "Sommo Cielo," the performance of which by Miss Milner and Mr. Cooper has been already some times recorded in the *Musical Gazette*. Miss Milner was very unfortunate in her selection: she forgot that she was to sing in a comparatively small room, and selected vocalities that were more adapted for the Halls of Exeter or St. Martin, than the Rooms of New Beethoven. A real chamber-song, a German *lied*, a French *chanson*, and an English ballad would have been much more grateful than the four complete *scenas* with which she favoured us. Miss Milner does herself harm by such injudicious selection: her audience will think she can do nothing but shout and scream, which is not the case, for she gave us one or two specimens of *mezza voce* on Wednesday evening that were highly gratifying. With careful training Miss Milner may become an excellent vocalist: at present she is decidedly too "fast;" we do not mean in her style, but in the choice of her music, which will only have the effect of tearing her voice to pieces. Spohr's *scena* is not the least fatiguing thing to begin an evening with. Mr. Wallace was announced to preside at the pianoforte, but as he only accompanied twice to Mr. Salaman's four times, we presume there was some misunderstanding or some error in the announcement. The next time Mr. Salaman accompanies Haydn's air he will do well to make all the turns before the notes instead of on them; this is, however, a very trifling fault to find in a concert of so much merit: it is a pity that all the amateurs of the violin and all the lovers of a charming chamber concert were not present.

SEÑOR LOUIS CASSERES, a coloured West Indian pianist, had the honour of performing before her Grace the Duchess of Sutherland and a select circle at Stafford House, on Saturday last.

Picco, the blind Sardinian, is ill, and prevented at present from continuing his performances.

WE are requested to state that the opera of *Robin Hood* will be repeated on the 10th of July, and not in August, as stated in our notice last week.

Opera.

HER MAJESTY'S THEATRE.

THE appearance of Madlle. Piccolomini in another character was looked forward to with considerable interest, and her impersonation of the lively *vivandière* in Donizetti's *La Figlia*, to which we very briefly referred last week, must have satisfied her warmest admirers, for anything more interesting and fascinating than her performance as Maria cannot be imagined. Her extreme youth and thoroughly girlish appearance give a charm to this character, which has been somewhat wanting in previous representatives, and though Lind and Sontag astonished and delighted their "houses" with the splendour of their vocalisms in this opera, we doubt if, on the whole, the Maria of Piccolomini was not quite as effective, which is saying a great deal.

It is difficult to play this part without a slight approach—if ever so slight—to vulgarity; but there is something about Madlle. Piccolomini—whether it is her aristocratic natural bearing, or the keen judgment and discretion of a thorough artist, we do not pretend to assert—that renders her performance of Maria in *La Figlia del Reggimento* about as finished a circumstance for a light opera as we care to witness. Musically we are only disappointed in one *morceau*, and, strange as it may appear, that is the popular "Ciascun lo dice," which she commences indifferently, and with scarcely sufficient pompous praise of her *Reggimento*; but she immediately warms, and the remainder of the air is so genially given, and concluded with such brilliant heartiness, that a vociferous encore is the inevitable consequence. The other vocal points most worthy of remark are the *finale*, in which she displays a power and firmness of voice, and a grateful decision in intonation, that gives promise of great vocal displays to come; and in the "lesson" scene, which is an exhibition of beautiful singing,

irresistible drollery and impudence, and capital by-play with the Sergeant (Signor Belletti) that cannot be excelled. The pert Maria, worried to distraction by the tiresome song all about gods and goddesses, that she knows nothing of, and cares less, yet in the midst of her annoyance retaining sufficient of her childish fun to induce her to pick some of the feathers from the headdress of the marchioness, who is thumping away at the piano in happy unconsciousness of the pranks going on behind her, forms a picture that would make a photographer's fortune could he transfer and engrave such a *tableau*.

From what we have said of Madlle. Piccolomini in *La Traviata*, we need scarcely remark that the parting with the soldiers at the end of the first act is quite affecting. It is not a little odd that the aria at this scene, "Convien partir," is uncommonly like "Ah fors'è lui" from the other opera, or *vice versâ*. It is in the same key (F minor), and leads to the major in a wondrously similar style.

In *La Figlia* Madlle. Piccolomini is well supported by Madlle. Borgaro as the Marchioness, Calzolari as Tonio, who joins in a charming performance of the duetto, "A voti così ardente," and Signor Belletti as the Sergeant. At the second representation which we attended the duett was encored, and Tonio's song which shortly follows, also the lively *trio* "Stretti insieme tutti tre," the joyful three "bringing up" at the close by the footlights with a military salute to the delighted audience.

A correspondent of the *Hereford Journal* thus writes concerning Madlle. Piccolomini in *La Figlia*:—"The pretty, charming, piquant Maria Piccolomini played last night at Her Majesty's Theatre in the character of Maria in Donizetti's *Figlia del Reggimento* to an enthusiastic audience. With Madlle. Piccolomini music is evidently a passion and a love. Her soul is in her art. Though descended from the patrician families of Italy—the Piccolomini and Amalfi—and niece of one of the cardinals, this gifted girl seems to cast aside all the thralldom of station, and treads the stage as if she were to the manner born. Her stature is short, her countenance expressive, playful, and arch, with those sweet sunny eyes of Italy which tell more in a glance than any English beauty can express. She walks the stage with ease, and her little swinging gait in the rôle of the *vivandière* is most characteristic. Her voice has not great register: its notes are rather thin, and she discards any great display of vocalization. Her 'Io vidi la luce sul campo' was most naturally and perfectly sung; I question if Jenny Lind could have done it better. The celebrated 'Ciascun lo dice' was given with a playful, jovial spirit, and the *refrain* 'Egli è là' with an arch expression that elicited a rapturous encore. In the duett with Tonio, 'A voti così ardente,' her sparkling notes are best heard to advantage. The famous singing lesson in the second act was rendered by Madlle. Piccolomini with nature, and unartistically, as I think it should be. Such wonderful contortions of vocalizations as were introduced by Alboni and Lind, though admirable in themselves, were out of character with the simplicity of Maria's education, who, it is supposed, cannot sing artistically. She cannot understand the difficult formal notes of the lesson, and longs to break out into the old loved regimental song."—The writer here begins to get stupid, and talks of its being the farewell night of Piccolomini. What owls some of these "correspondents" are! It appears that he was present yesterday week at the benefit and farewell of Marie Taglioni, for in another portion of his epistle he speaks of *La Bouquetière*. What with the twinkling beauty of Piccolomini and the graceful movements of Marie, the worthy correspondent must have been completely obfuscated, and must

certainly have confounded the "last appearance" of the *danseuse* with the confirmed triumph of our dear little Piccolomini.

On Monday *La Figlia* was repeated, it being Signor Puzzi's benefit. On Tuesday *Romeo and Juliet*, and Thursday *La Figlia* again.

This evening *Romeo and Juliet*.

We unhesitatingly predict a great scene of excitement on Thursday next, when Madlle. Piccolomini's benefit occurs. *La Traviata* is the opera, and nothing could be properer. Rosati has arrived, and the grand and long expected dramatic ballet of *Le Corsaire* will be produced on that night.

Theatrical.

HAYMARKET.—On Wednesday night Mr. Buckstone took his annual benefit, and a densely crowded house signalled the occasion. He revived Shakspeare's *Twelfth Night*, which had not been played at his theatre for eight years. This favourite play was immediately followed by the *Captives*, a Spanish ballet, illustrated by beautiful scenery from the pencil of Mr. W. Calcott, by gorgeous costumes, and by dances in which the sparkling Perea Nena goes beyond her usual level of scintillation. This was followed by an English version of a French piece, *Mr. Hughes at Home*, played by Mr. Buckstone and Miss Blanche Fane, who was so successful in the *Little Treasure*. When midnight was close at hand Mr. Buckstone addressed the audience as follows:—

"Ladies and Gentlemen,—It is now three years since I had the honour of addressing you, on the occasion of my benefit in July, 1853, when this theatre closed for three months in order to make certain alterations and repairs. I then promised a new and enlarged stage, the elevation of the scenery, a thorough redecoration, and, for the first time here, a Christmas pantomime. All these promises I have fulfilled, while the introduction of a pantomime has for three years been most successful, and which, when Christmas comes again, I shall continue to present in our usual poetic and fanciful manner, aided by the masterly painting-brush of Mr. William Calcott. I am happy, ladies and gentlemen, to tell you that in adhering to the old purposes and character of the Haymarket Theatre, as the house for English comedy and farce, I have met with so much encouragement by chiefly keeping to that class of dramatic entertainment that it will still continue to form a principal source of attraction here; though, in making this statement, being myself a comedian, you will probably be reminded of the old story in the spelling-book of a town in danger of being besieged, where, in order to resist the assaults of the enemy, a certain shoemaker assured the inhabitants there was "nothing like leather." Now, this is decidedly my opinion as to what ought to be acted at the Haymarket Theatre—for comedy is a shoe of the stoutest leather here, and one that I hope will never wear out. I have certainly added the Spanish ballet, but that may be called the toe and heel of my shoe; and when the toes and heels of Perea Nena and her company are displayed I am sure they are more likely to wear out this stage than your patronage and admiration. It is a common custom to make use of common phrases, and, whether such phrases may convey the truth or not, we sometimes employ them so often that they at last wear the semblance of truth. A common phrase of the day is to refer to the decline of the drama. Whatever may be its decline elsewhere, I am proud and happy to say that it is not recognized here, which may be proved by the fact that, when this theatre opened in October, 1853, after the alterations I have alluded to were made, it has continued open, and without any other interruption than Christmas-day, Ash Wednesday, and Passion Week, up to this evening for 815 consecutive nights. I do not know whether this has been accomplished by any other London management; I only know that it has never before occurred in this theatre; and, as I still intend to go on, it is calculated that some time in February next we shall have completed continuous performances of 1,000 nights; and, life and health permitting, we do not intend to stop then. I have plenty of material and novelty of every description to present to you, and hope for a long time to come to be enabled to welcome and amuse you under this time-honoured and most legitimate roof; and, while thanking you for the brilliant attendance of this evening, I shall not say, in behalf of myself and the ladies and gentlemen of the company, I bid you farewell till October or November next—I shall only, ladies and gentlemen, bid you farewell till seven o'clock to-morrow (Thursday) evening."

Bouquets would seem to be the tribute of honour rather to ladies than to gentlemen, but such was the enthusiasm of Mr. Buckstone's admirers that at the end of the above address, which was delivered in a manly, unaffected style, they literally pelted him with nosegays, and he carried off flowers enough to stock a very respectable stall in Covent-garden Market.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes 1s. 6d. First Circle 2s. 6d.; Dress Circle 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at 7, commence at half-past 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ROYAL ITALIAN OPERA, LYCEUM.—Pit Boxes, 5l. 5s.; Grand Tier, 6l. 6s.; Second Tier, 3l. 3s.; Pit Stalls, 1l. 1s.; Pit, 8s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Dress Circle, 4s.; Pit, 2s.; Gallery, 1s.; Private Boxes, 2l. 10s., 2l. 2s., and 1l. Box-office open from 11 till 3. Doors open at 7, commence at half-past 7.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Mr. Harold Thomas's first Pianoforte Recital, Crystal Palace, 34.

MONDAY.—Miss Susan Goddard's Evening Concert, Hanover-square, 8.

London Sacred Harmonic Society, Exeter-Hall, *Spring and Summer from Haydn's Season*.

Mr. Balfe's benefit at Drury-Lane, 74.

Norma at the Royal Italian Opera.
WEDNESDAY.—Miss Arabella Goddard's Evening Concert at Hanover-square Rooms, 8.
THURSDAY.—Mdlle. Piccolomini's Benefit at her Majesty's Theatre, first representation of *Le Corsaire*.
FRIDAY.—Ninth Opera Concert at the Crystal Palace, 3.
SATURDAY.—Display of the Great Fountains, Crystal Palace, between 3 and 4.

Provincial.

BIRMINGHAM.—The inauguration of the new Music-hall will take place early in the month of September, on which occasion oratorios and grand miscellaneous concerts will be given, sustained by artists of the first eminence.

The English opera company, under the direction of Mr. Henry Corri, conclude their engagement at the Theatre Royal this evening. During the week, they have given *Maritana*, *The Bohemian Girl*, *La Sonnambula*, *La Figlia*, and *L'Elisir*.

The following is the programme of next Monday's concert at the Town hall:—"Gloria" (12th mass), Mozart; Quartett, "Gather ye Rosebuds," Bartholomew; trio, "O stranger lend," Stevenson; ballad, "Of what is the old man thinking," Knight; harp solo, "La Danse des fées," Alvars; duett, "The flower queen," Glover; quartett, "Ecco quel fiero," Costa; organ solo, "Wedding march," Mendelssohn; *Andante*, from 9th symphony, Haydn; glee, "Cold is Cadwallo's tongue," Horsley; ballad, "Why do I weep for thee," Wallace; harp and piano-forte, fantasia on *La Sonnambula*, Bochsá; trio, "Through the world wilt thou fly, love," Balfe; sextett, "Stay, prythee, stay," Bishop.

The second of a series of concerts at the Gallery of Illustration took place on Saturday evening. Vocal solos were given by Mrs. Hayward, Messrs. Glydon and Gough. The part-music performed by male voices was very nicely sung, but that in which ladies took part betrayed the inexperience of those engaged, and this portion of the programme was consequently, as at Hereford, unsatisfactory.

BLACKBURN.—On Sunday last sermons were preached in St. Peter's Church in aid of the Choir and Organ Fund. In the afternoon the Rev. Thos. Sharples concluded his discourse with some remarks on church music. When the world was putting forth its attractions of music to allure from the worship of God, our duty was to redouble our efforts to make the service of God still more attractive. The dull and monotonous services which satisfied the unimpassioned age of the last generation, failed to satisfy the higher longings of the soul in this more aspiring and intellectual period.—Mr. H. F. Jopson, of the parish church, presided at the organ.

BRADFORD.—During the summer months, for several years past, a band of music has performed on Sunday afternoons to numerous crowds of persons at the Woollsorter's-gardens, a pleasant spot on the Keighley-road. The recent agitation on the subject of Sunday bands seems to have given a great impetus to the movement here, and at the close of last week placards appeared upon the walls of Bradford announcing that in future two bands instead of one would be provided. The crowd who assembled at the gardens on Sunday afternoon was unusually large, particularly in the evening, when the weather was beautifully fine. A selection of sacred and other music was performed. The persons who were present were all well-dressed and orderly, many of them being respectable tradesmen, who were accompanied by their wives and children.

BRECON.—The Brecon band will perform on Tuesday and Thursday evenings.

DAWLISH.—The Torquay Choral Society held a *fête* in Luscombe Park on Thursday week. The programme of entertainments—musical and otherwise—was advertised to be on an extensive scale, and a large number of visitors attended. The performances of the Torquay Choral Society were the principal feature of the day's amusement, and the members, assisted by several of the Exeter Cathedral choristers, acquitted themselves very creditably. Mr. Wray conducted. There was a juvenile fife and drum band which caused much amusement; and there was an instrumental competition between the Teignmouth, Modbury, and Witheridge

bands, a prize being awarded to the Modbury. The judges were, Mr. Wray (Blind Asylum, Liverpool), Mr. Brittan (Cecilian Society, London), Mr. Rendell and Mr. Penny (Exeter), and Mr. Hatcher, leader of the subscription band.

DUBLIN.—The annual morning concerts of the pupils of the Misses Allen took place at their house in Gardiner's-row, last Friday and Saturday, to a numerous and highly fashionable audience, including many members of the nobility, parents, and friends of the young ladies. We will select a few of the solos played by the advanced pupils—*Fantaisie et Variations de Bravoure sur Vici Tu*, Dohler; *Etude de Concert, Ecume de Perles*, Voss; *Le Reveil des Fées*, Prudent; *Caprice—Etude, La Sonnambula*, Prudent; *Fantaisie*, on subjects from Donizetti's *Lucia di Lammermoor*, Herz; *Fantaisie from Il Barbiere di Seviglia*, Favarger; and Beethoven's "Moonlight" sonata, which were well worthy of praise for the finished and graceful manner in which they were played. Some very juvenile students executed with great brilliancy their solos. We mention—"Per te d'Immenso Giubilo," Dohler; *Fantaisie, Il Trovatore*, Gibsons; *Cantilene from Lucia di Lammermoor*, Oesten; "La Mia Letizia," Varie, Gibsons; "Fleur d'Italie," Beyer; "Hark! the Vesper Hymn," Varie, Osborne. At the conclusion of the concerts of Friday the Misses Allen delighted their patrons and friends with a grand duett (for two pianofortes), on subjects from Bellini's *Norma*, Thalberg; and on Saturday by their performance of a *Fantaisie* on the Greek Chorus, from *The Siege of Corinth*, Herz; and *Fantaisie* on the Minuet, and *Serenade*, in *Don Giovanni*, Thalberg; all of which left the most favourable impression on the mind. The concerted pieces were as usual performed on ten pianofortes (some of them as duetts). In themselves they were a treat; we shall mention *Overture, Egmont*, Beethoven; *The Wedding March from The Midsummer Night's Dream*, Mendelssohn; *March du Sacre*, from *Le Prophète* (first time), Meyerbeer; *Homage a Schubert* (No. 14), "The postman's horn is sounding near," Heller; *Overture, Les Huguenots*, Meyerbeer; *Overture, Zampa*, Herold; and *Triumphal March*, all of which were given with truth and precision. The march of the Israelites, from Costa's Oratorio of *Eli* was very imposing. The effect produced by playing an air with variations simultaneously, and with alternate solos, was a very pleasing one. There were four pieces so arranged, the most admired of which was "Jock o' Hazeldean," Linter, which was a decidedly brilliant performance. Czerny's Grand Concertante Quartett (for four pianofortes) was the finale to each concert; it was as usual performed by four of the Misses Allen, who left nothing to be desired. The concerts did not terminate until a late hour each day, when the Misses Allen received the warmest congratulations from the friends and parents of the pupils.

HEREFORD.—Anthems during the week:—"And ev'ry creature" (Spohr); "We will rejoice" (Hall); "All thy works" (Kent); "Hearken unto my voice" (Baoh); "O clap your hands" (Mendelssohn); "Wherewithal shall a young man" (Boyce); "Thou, O God" (Greene); *Great is the Lord* (Hayes); "All they that" (Handel); "O praise the Lord" (Weldon); "O give thanks" (Boyce).

On Wednesday week the members of the Choral and Philharmonic Societies gave their summer concert at the College-hall. The programme consisted entirely of secular music, from the works of Handel, Gibbons, Mendelssohn, Webbe, Bishop, and Hatton. The last-named composer's "Blithe is the bird" (a Welsh ditty) suffered from the indifferent performance of the sopranos, whose efficiency is important in such compositions. The other choral music was "Thy voice, O Harmony" and "Bold Robin Hood" (Bishop); "Now is the month of Maying;" "Witlaf, the King of the Saxons" (Hatton); and "The many read the skies," from Handel's *Alexander's Feast*. There was also a glee, "O tuneful voice," sung by the Messrs. Barnby, Carpenter, and Burvill. Mr. Bradley, a lately appointed *basso* in the cathedral choir, sang Mendelssohn's "I am a roamer," and the Messrs. Burvill and Carpenter Cooke's duett, "Love and War." A humorous song in the Scottish style, written by Mr. G. Townshend Smith, was very well sung by Mr. Herbert, which the audience would fain have had repeated. The composer of this song presided during the evening at the pianoforte. Mr. Pritchard was encoered in a violin fantasia. The overtures to *Il Matrimonio Segreto* (Cimarosa) and *Griselda* (Paer) opened the first and second parts of the concert, which was very fairly attended and gave great satisfaction.

HOLMFIRTH.—The second monthly meeting of a musical society, established at the Victoria-hotel, took place on Saturday evening last. The performers are under the leadership of Mr. Etchells, and include the principal vocalists and instrumentalists of the locality. The programme of the evening included selections from Handel's sublime oratorios, the *Redemption* and the *Messiah*.

The members of the Newmill Choral Society held their usual monthly meeting, on Saturday evening last, at the Duke of Leeds Arms, when pieces from St. Paul's Mendelssohn were performed by the company, conducted by Mr. M. Rollinson.

LIVERPOOL.—Mr. and Mrs. Howard Paul have been giving their "Patch-work," at the Nelson-street Hall.

Mr. and Mrs. Florence have been successful at the Royal Amphitheatre.

NEWCASTLE-ON-TYNE.—From 20,000 to 30,000 persons assembled on Newcastle Town Moor on Sunday afternoon to hear the performance of a band which had been provided for the occasion. Their conduct was most orderly and at the close of the performances they separated quietly.

TIVERTON.—On Thursday week St. Peter's Church was reopened. The organ had been re-erected by Mr. Dicker, of Exeter. Previous to the commencement of the service, the National Anthem was performed by Mr. Reay, under whose direction the music was given, assisted by Mr. M. Rice, jun. The following vocalists from Exeter attended:—Miss Cambridge, Miss Underhill, and Master Trist; Messrs. Underhill, Taylor, and Tozer; Carpenter, Please, and Vinnicombe; Branscombe, Harris, J. Huxham, and Demmett. An anthem by Dr. Elvey, the words from the 26th chapter of Isaiah, was performed.

LA TRAVIATA.

(From the Morning Post.)

The prejudice which some well-meaning, but mistaken persons have endeavoured to create against the story of *La Traviata* is, perhaps, the most unfounded and unjust that has ever been put forward under the specious pretext of a regard for morality. We are told that its tendency is bad, but before we condemn it upon this grave charge, let us fairly and candidly examine how far it is borne out by facts. Shall we enter Her Majesty's Theatre on one of those evenings when audiences sit in breathless interest while the young and beautiful child of song portrays with unequalled tenderness and purity the sorrows of the hapless Violetta? Shall we listen to that fresh and thrilling voice—follow her step by step through her sad history—note every action—record every sentiment—weigh every word she utters, and take the verdict of the public on the matter? We know we should have it wholly in favour of the play; but it may still be argued that the portrayal of vice on the stage is hurtful to morality. Now nothing can be more opposed to reason or to fact than such an assertion. The stage, whether it be dramatic or lyric, cannot avoid the exhibition of vice in contrast to virtue any more than a painter can dispense with the shadows which give effect to the lights in his picture. It is a mere absurdity to talk about a dramatic fable in which the vices of mankind shall not be touched upon. The province of the dramatist, as of the composer, is to present to us a reflex of human nature, and to show us the bright as well as the dark features of society. Every passion must be sounded, every chord of the heart touched, but how is this to be accomplished if the stage alone is to be restricted in the application of those means which are not denied even to the ministers of religion.

"Vice is a monster of such hideous mien,
As, to be hated, needs but to be seen."

It is portrayed by the preacher in the pulpit that it may be avoided, and the most severe moralist paints it in vivid colours, that the unwary may escape its snares. When the dramatic author goes beyond this limit, he transgresses the social code; but not till then. The mistake into which people fall on the point is, that they do not sufficiently discriminate between the exposure and the palliation of vice. The evil lies, not in showing that immorality exists in the world, but in treating it lightly, or throwing round it an attractive halo. If the dramatist or novelist endeavours to sap the foundations of morality—if he scoffs at religion—makes truth and honour and chastity a jest—if he insidiously suggests that the laws of God and man may be violated

with impunity, then is he a pest and a curse to society. But when, on the other hand, he holds up a fearful example of the penalties that await the wanderer from the path of virtue, he performs an action which all should applaud. How many instances might we give in the drama of our own country of plays, in which the exhibition of vice and its consequences have been deemed the most powerful incentive to virtue. *George Barnwell*, *Jane Shore*, *The Fair Penitent*, *The Stranger*, *The Gamester*, *Fazio*, and many others that we might name, have been held forth as warnings against indulging the passions, and it has been the practice for masters and parents to take their apprentices and sons to the playhouses, at Christmas time, to witness the performance of *George Barnwell*, as the best antidote to the vice it so glaringly exhibits. *Fazio*, one of the most popular plays in which a celebrated tragic artiste of the present day performs, was written by Dean Milman—a distinguished ornament of the church—who thought no wrong when he brought before the eyes of his audience scenes of much more questionable morality than we find in *La Traviata*. The story of a weak young man, yielding to the blandishments of a worthless courtesan, who draws him from his allegiance to a faithful wife, ought never to have been represented on the stage, if we did not look from the crime to its punishment. It is this objective character in a drama which gives it weight and value, and compels us to honour the author who, while affording us the highest intellectual gratification, informs the mind and purifies the heart. It is under this aspect that we should view the *Traviata*, which, by the way, signifies "One who has wandered from the right path" rather than "The Lost One," a title which we suppose, was given for its conciseness and euphony in the translated libretto of the opera. From the opening scene—in the saloon of *Violetta* to the last line in the opera—the object of the writer is to exhibit the struggles of an unhappy girl, who, with a mind naturally pure and innocent, has become entangled in the meshes of sin. Her gaiety is the thoughtlessness of youth—the natural out-gushing of a heart untouched by care or sorrow, and unconscious of shame. How joyously she leads the revel—the Hebe of the night—the beautiful queen of the banquet—intoxicated with pleasure and adulation, and sparkling like the bubble in the wine cup; she thinks not of the future—enough for her is the enjoyment of the present moment. Like the sirens of old she charms the listeners by the magic of her voice. Hear the spell by which she fascinates them:—

"Tra voi, saprò dividere
Il tempo mio giocondo;
Tutto è follia nel mondo
Ciò che non è piacer.
Godiam; fugace e rapido
È il gaudio dell' amore;
E fior che nasce e muore
Nè più si può goder."

Uttered by Piccolomini, the concluding lines produce an indescribable sensation upon the hearers, penetrating to the very soul; there seems to mingle with the joyous strain a mournful under-tone, prophetic of her doom. This scene is the necessary prologue to what follows. The first words of pure and honest love that had ever been addressed to her come from the lips of *Alfred* in the midst of that strange scene. She is at first incredulous, and endeavours to laugh the idea away; but there is a power in love's eloquence that convinces her of his truth; she discovers that he is in earnest, and that his heart is indeed hers. With this rapturous knowledge comes the quick recollection of her own unworthiness of such a treasure, and the heroic determination to reject his love. Every one must remember the touching *morceau* so deliciously given by Madlle Piccolomini:—

"Ah, se ciò è ver, fuggitemi—
Pura amistade io v' offro,"

in which she beseeches *Alfred* to fly from her, and forget her in some happier love.

Here the beauty of *Violetta's* character begins to develop itself, and the higher qualities of her soul become apparent. Love has taken possession of her heart—she feels for the first time the happiness of a virtuous attachment—and turns with loathing from the heartless life she has led. Hope is, however, followed by despair, and the struggle in her heart is terrible. What can a poor wretched woman do, abandoned by all? how extricate herself from the vortex in which she is plunged? Vainly she calls upon an unfeeling world to have mercy upon her; but man tramples her lower still, and woman has no pity for the erring one; for—

"Every fault a tear may claim,
Except an erring sister's shame."

How intense is the agony that draws from the wretched *Traviata* the passionate complaint—

"Follie!—follie!—delirio vano è questo!
In quai sogni mi perdo!
Povera donna, sola,
Abbandonata in questo
Popoloso deserto,
Che appellano Parigi,
Che spero o più?—Che far degg'io?—gioire.
Di voluttà nei vortici finire."

Alfred's love is now her only stay in life—the plank to which she clings amidst the wild surges that threaten to overwhelm her. But even this she relinquishes, when she believes that his happiness and the happiness of his family demand the sacrifice. Her loving heart may break, but she will not shrink from the duty imposed upon her. When we hear of the immorality of the "*Traviata*," we will ask where a nobler instance of self-denying heroism could be found than in this scene between *Violetta* and *Alfred's* father? Not only does she give up *Alfred*, but voluntarily exposes herself to the suspicion of being unfaithful to him. Need we follow the story to its mournful close, or point to the moral it conveys?—is it necessary to explain the intention of the author, or make manifest the object of a work that bears its own vindication in every line? We should hope that such a labour would be superfluous with an intelligent public. To confound the "*Traviata*" with "*La Dame aux Camélias*," upon which it has been founded, is to fall into a grave mistake; for everything that might be considered objectionable in the original drama has been carefully expunged in the opera. That heart must be hard, indeed, if the last scene of the opera—the death of the loving and devoted *Violetta*, redeemed from her errors by penitence—does not leave upon it a deep and lasting impression for good. Compare its moral with that of "*Lucrezia Borgia*," "*Semiramide*," "*Norma*," "*Don Giovanni*," and in fact, of a large proportion of the Italian operas, and it stands immeasurably above them, because, as we have already said, the purpose of the story is to show the disgrace and misery that in this life attends upon vice.

ORGAN.

A small but remarkably effective instrument has been erected in the parish church of Staplehurst, Kent, by Mr. Willis, of London. The following is a description:—

Great Organ—CC to F.

	Feet
Stopped Diapason	8
Dulciana	8
Open Diapason	8
Flute (Harmonic)	4
Principal	4
Fifteenth	2
Sesquialtera	3 ranks

Swell Tenor—C to F.

Double Diapason	16
Open Diapason	8
Stopped Diapason	8
Principal	4
Hautboy	8
Trumpet	8

Pedal—CCC to F.

Bourdon	16
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Accessory Stops.

Swell to Great.
Great to Pedal.

The opening took place on Sunday last, on which occasion Mr. W. B. Gilbert, Mus. B., presided at the organ, and performed, in addition to the regular service, a selection of music by Mendelssohn, Bach, Mozart, Handel, and other composers, much to the satisfaction of a very numerous congregation.

THE Cathedral at Gran, Hungary, is to be consecrated on the 31st August. Liszt has composed a mass for the occasion.

ROSSINI, who was lately staying at Strasburg, has been ordered by his physician to the spa of Wildgaststein. He intends visiting Munich, Dresden, Prague, Vienna, and Berlin.

Reviews.

"SWEETLY, SWEETLY TUNE THE LYRE." Glee, for four voices.
By DAVID BAPTIE. Z. T. Purday.

This is a short glee in full harmony throughout, for male voices, and is easy of accomplishment. The third line in the vocal score is called "first bass;" it should have been written in the treble clef and called second tenor, for it is as essentially a tenor part as the line above it. Perhaps, however, it was so written to facilitate the reading of an accompanist when such assistance should be requisite, for there is no short score added for the pianoforte. All we can say of the production is that it is unpretending, carefully written, and that the commencement bears an astonishing resemblance to a well-known glee, entitled "To be gazing on those charms," by Spofforth (we think).

"SEBASTOPOL!" "A CHEER FOR THE BRAVE." By ALBERT DAWES. Henderson, Belfast.

This is one of many songs that have been patiently awaiting review while our columns were chiefly occupied with the concerts &c. of the week. It is rather late to review a song which was evidently written for the time when the news of the evacuation of Sebastopol by the Russians was first transmitted. Mr. Dawes has lost nothing, however, by our delay, for we should never have praised the song. The termination, though sufficiently expressive for the words which finish the first verse, would not do at all for the other twain.

CORRESPONDENCE.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—I beg to call your attention to an error in your last week's impression, which occurs in your notice of a concert given by the Orpheus Glee Union on last Monday week, worded thus:—"Miss Fanny Huddart—whose place is the stage—sang a new ballad by Maria Hawes, &c."

Now I beg to say that I did not sing at that concert at all! but my sister, Miss Mary Huddart, a pupil of Mr. Frank Bodda's. Trusting you will do me the justice to insert this in your next number, and apologising for this intrusion,—I am, Sir, yours very obediently,

FANNY HUDDART.

6, Bessborough-street, Pimlico.

MISS MELLON'S HISTORY.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—So C. C. is not a "Lurpud lad,"—the more's the pity.

A conscious knowledge of his "continuous ignorance" ought to have deterred him from further exhibition.

I cannot furnish him with brains, that is the special province of a higher Power. Let him adhere to the subject matter.

My first note provided that Miss Rose should be living. If she be not, further comment was unnecessary.

The "infrequency" of Thomas Entwisle's gold-cased watch is true, there is only one. The "uncommon object," Old Richard's stick, is equally true, there is but one; and both these memorials have been amongst my articles of vertu for many years past.

C. C.'s suspicions emanate from a disordered region, and are unworthy of him. I have never read an article in *Bell's Life*, or ever seen the mystic P.R.; but I have seen Thomas Entwisle as the principal violoncello at Drury-lane, and have been delighted in the presence of his step-daughter as Miss Mellon, Mrs. Coutts, and the Duchess of St. Albans, with whom was the blooming Rose, whose odoriferous perfume C. C. seems to have never inhaled.—I am, Sir, yours &c.,

E. S. C.

[Correspondence on this subject must now cease.—ED.]

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GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The Band of the 2nd Life Guards will perform, by permission of Col. Williams, every Saturday, at 4 p.m.

CRYSTAL PALACE—THE GREAT

FOUNTAINS.—The next display of the entire system of WATERWORKS will take place on Saturday, July 12. The doors will be opened at Ten o'clock: the display will take place between Four and Five o'clock. Admission—Season Tickets (pink and yellow), and on payment of 7s. 6d. Children under 12, 3s. 6d. Military bands will be in attendance in addition to the band of the Company. The transferable tickets (blue) will not be available on the above day.

Trains will run at frequent intervals from London-bridge Terminus.

Tickets, including conveyance by railway, may be obtained previously at the London-bridge Terminus, and at the offices of the Company, 43, Regent's-circus, Piccadilly.

VOYAGE to the CRIMEA and

BACK.—Pictorial and Diorama Tour of Europe, at the GREAT GLOBE, Leicester-square, at 12, 3, and 8.—Admission to the whole building, 1s.; children and schools, half-price.

FRENCH EXHIBITION.—The

THIRD ANNUAL EXHIBITION of PAINTINGS by MODERN ARTISTS of the FRENCH SCHOOL is now OPEN at the Gallery, 121, Pall-mall.—Admittance, 1s. Season tickets, 5s. Catalogue, 6d.

B. FRODSHAM, Secretary.

SOCIETY of PAINTERS in WATER

COLOURS.—The FIFTY-SECOND ANNUAL EXHIBITION is now OPEN at their Gallery, 5, Pall-mall East (close to Trafalgar-square), from 9 till dusk.—Admission, 1s.; catalogues, 6d.

JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY of PAINTERS

in WATER COLOURS.—The TWENTY-SECOND ANNUAL EXHIBITION of this Society is now OPEN at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1s. Season tickets, 5s.

JAMES FAHEY, Secretary.

THE PORTLAND GALLERY, 316,

Regent-street, opposite the Polytechnic Institution.—THE NINTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is now OPEN, from 9 till dusk.—Admission, 1s. Catalogue, 6d.

BELL SMITH, Sec.

EXHIBITION of the SOCIETY of

BRITISH ARTISTS (Incorporated by Royal Charter).—THE THIRTY-THIRD ANNUAL EXHIBITION of this Society is now OPEN from 9 a.m. until dusk.—Admittance, 1s.

ALFRED CLINT, Hon. Secretary.

Suffolk-street, Pall-mall East.

THE HORSE FAIR, by ROSA

BONHEUR.—Messrs. LEGGATT, HAYWARD, and LEGGATT inform their friends and the public that the exhibition of this grand PICTURE will positively CLOSE next week.—Auction Mart, Bartholomew-lane, Bank. Admission, 6d. each person, from 9 a.m. to 5 p.m.

ROYAL PANOPTICON, Leic.

square.—By desire.—THE WALPOLE ISLAND will continue their PERFORMANCES for a period, previous to closing for extensive alteration, daily at 3.20 and 7.30—the Gigantic Electrical Machine at 7—the Spanish Minstrels at 8.15—Dioramas: Central America at 4.20; Glimpses of Italy at 9.20—Grand Organ at 3 and 8.30—the Luminous and Chromatic Fountain at 4.55 and 9.55—Lectures and Demonstrations as usual.—Admission, 1s.; children and schools half-price.

MADAME TUSSAUD'S EXHIBI-

TION, Hammer, Baker-street, Portman-square.—A full-length portrait model of WILLIAM CALMER is now added to the exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

ENTRY of the GUARDS into

LONDON.—YAUXHALL.—Notice.—On the night of the public entry of the Guards into London a MILITARY PETE will be given at these Gardens, on which occasion the triumphal arch and colossal pillars, erected to commemorate the return of our heroes from the Crimea, will be brilliantly illuminated, and a double display of fireworks will take place therefrom, concluding with a gorgeous chivalric group vivant, formed by the whole troupe of the Cirque Imperial de France, bearing the flags of all nations, and emblematic trophies of Victory and Peace. On this occasion all soldiers wearing the Crimean medal will be admitted free. Last week of the present season.—Open at 8. Admission, 1s.

PANORAMA of ST. PETERS-

BURGH is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Rein, is also open, and the Bernese Alps are now on view.—Admission 1s. to each panorama. Open from 10 till dusk.

ROYAL POLYTECHNIC.—Patron,

H.R.H. Prince Albert.—On Monday, Wednesday, and Friday, at 4 and 9, the Grand Series of Views, after David Scott, as published by Fullarton and Co., illustrating Bunyan's Allegory of the Pilgrim's Progress, with Descriptive Lecture by the Rev. J. B. Brasted. On Tuesday, Thursday, and Saturday, at 3, Lecture by J. H. Pepper, Esq., on the Moon Controversy. On the same days, at 4 and 9, the Historical Entertainment of Kenilworth; and at 3.30 and 8, Performances by Madlle. Naudie on the Cithar, and by Herr Ziron on the Child's Mouth Organ. All the other Lectures on Chemistry, the Electric Light, and Photo-Galvanography, as usual. Daily Exhibition of the new and large Model of Sebastopol, mounting 2,000 guns and mortars.—Admission to the whole, 1s.; children and schools half-price.

FENTON'S CRIMEAN PHOTO-

GRAPHIS.—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROSEN FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's-street, entrance Piccadilly, from 10 to 6. Admission, 1s.

MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge. 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

MISS P. HORTON'S (Mr. and

Mrs. T. German Reed) popular ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian Songs, every Evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at Eight o'clock, and terminating at a quarter-past Ten. Prices of admission, 2s. and 1s.; stalls, 3s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at Three o'clock. No performance on Saturday evenings.

LOVE'S LUCUBRATIONS.—Regent

Gallery.—New Mutative Costumes—New and Original Music—New Appointments—Novel Effects—Eccentric Patchkettle Polka, by Miss Julia Warman, composed by Mr. Van Noorden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 3s.; area, 2s.; gallery, 1s. Tickets at Mitchell's Royal Library, 33, Old Bond-street; and at the box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

EGYPTIAN HALL, Piccadilly.—The marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world. Admission, 1s.; reserved seats, 2s. Children half-price.

MR. W. S. WOODIN'S OLIO of

ODDITIES, 50 instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Madlle. Rachel as Camille in Les Horaces, TO-NIGHT, and every evening, at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Polygraphic-hall, King William-street, Charing-cross. A Performance every Saturday morning at 2 o'clock, and evening at 8.

Musical Announcements.

(Continued.)

MISS SUSAN GODDARD, Pupil of

Messrs. Halle and Benedict, begs respectfully to announce that her EVENING CONCERT will take place at the HANOVER SQUARE ROOMS, on MONDAY, July 7, 1856, to commence at eight o'clock, on which occasion she will be assisted by:—Vocalists, Madame Rudersdorff, Mdle. Josephine Hefner, Premiere Cantatrice du Roi de Baviere—her first appearance; Madlle. Matilde Rudersdorff, Herr Reichardt, M. Jules Lefort, Herr Rokitsanski, and Signor Belletti. Instrumentalists:—Pianoforte, M. Halle and Miss S. Goddard; Piano Orgue, M. Engel; Flute, Mdle. Cleopatrie Tornborg; Violin, Herr Leopold Ganz; Violoncello, Herr Moritz Ganz. Conductors, Messrs. Benedict and Wilhelm Ganz.—Reserved Seats, Hall-a-Guinea; Tickets, Seven Shillings each; may be obtained at all the principal Music Warehouses, and of Miss S. Goddard, 14, Wellington Terrace, St. John's Wood.

ARTICLED PUPIL.—A First-class

Professor, resident in Manchester, who, in addition to an extensive practice, holds a very important appointment as Organist and Choirmaster, is desirous of meeting with a talented youth as an ARTICLED PUPIL. The practical advantages to be derived are very considerable. Letters to be addressed to Musicians, "Musical Gazette" office, 141, Strand, London.

MISS P. HORTON'S PROVINCIAL

TOUR.—All applications for Mr. and Mrs. German Reed's Popular Illustrations to be made to Cramer, Beale, and Co., 201, Regent-street.

LECTURES.—MR. STOCQUELER,

late of the Gallery of Illustration, is open to ENGAGEMENTS at literary, mechanic, and other institutes, for the ensuing autumn and winter courses.—Address 11, Pall-mall East.

MISS P. HORTON'S POPULAR

ILLUSTRATIONS.—Last Month in London.—Mr. and Mrs. T. GERMAN REED will give their NEW ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian songs, every evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at 8 o'clock, and terminating at a quarter-past 10.—Prices of admission, 2s. and 1s.; stalls, 3s.; which can be secured at the Gallery during the day. A Morning Performance every Saturday, at 3 o'clock, when the free list will be suspended. No performance on Saturday evenings.

MRS. PAGET (late Miss Clarke,

R.A.M.), Contralto, has arrived in London for the season, and may be engaged for Public and Private Concerts, &c.—Address 35, Judd-street, New-road.

MR. FRANK BODDA begs to an-

nounce that he will remain in London during the season.—All applications respecting teaching and concert engagements, at his residence, 2, Notting-ham-terrace, York-gate, Regent's-park.

MISS ELIZA HUGHES (R.A.M.),

Soprano. 69, Great Queen-street, Lincoln's-inn-fields.

MR. WINN begs to inform his

Friends and Pupils that he has REMOVED to 35, ARGYLE-STREET, ARGYLE-SQUARE.

Theatrical Announcements.**THEATRE ROYAL, HAYMARKET.**

—Under the Management of Mr. Buckstone.—On Monday, and during the week, TWELFTH NIGHT. After which, THE CAPTIVES; or, A Night in the Alhambra. After which, MR. HUGHES AT HOME. Concluding with A DAUGHTER TO MARRY.—Stage-manager, Mr. Chippendale.

THEATRE ROYAL, ADELPHI.—

Great Success.—Mr. and Mrs. Barney Williams, the Original Irish Boy and Yankee Gal, every night. In preparation, and will be produced next week, MEDEA, a tragedy, in one act, freely adapted from Mr. Thomas Williams's translation of Signor Joseph Montemelli's reproduction of Monsieur Ernest Legouve's imitation of Euripides' version of the Corinthian libel on the Lady of Colchis.

ROYAL PRINCESS'S THEATRE.

—This Evening and during the week will be presented Shakespeare's play of the WINTER'S TALE. Preceded by MUSIC HATH CHARMS.

ROYAL OLYMPIC THEATRE.—

Lessee and Manager, Mr. Alfred Wigan.—Mr. ALFRED WIGAN respectfully begs leave to announce that his BENEFIT will take place To-night, Saturday, July 5. First time at this theatre, the comedietta of DELICATE GROUND; Mr. Alfred Wigan, Mr. Leslie, Mrs. Stirling. The new drama of RETRIBUTION. To conclude with a comic scene, entitled and inteculating A CONJUGAL LESSON:—Mr. F. Robson, Mrs. Stirling.

ASTLEY'S.

TWO MORE MORNING PERFORMANCES, on Monday, July the 7th and on Monday, July 14th, at 2 o'clock.—Monday, July 7th, and all the week, THE HORSE of the CAVERN; or, the Mounted Brigands of the Abruzzi. After which, the unrivalled Equestrian SCENES in the CIRCLE. The Feats of the German Brothers, &c. &c. To conclude with THE FESTIVAL OF PEACE; or, Honour to the Brave.

Musical Instruments.**BISHOP AND STARR, ORGAN**

BUILDERS. 1, Lisson-grove South, have for Sale several excellent second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

Printed by MORTIMER and DARRY, at 140 and 141, Strand, in the Parish of St. Mary-le-Strand, in the County of Middlesex; and published by JOHN SMITH, at 141, Strand, London.—SATURDAY, July 5, 1856.